



Zombie Alert: re-engaging students in collaborative activities by embedding learning technologies in the curriculum.

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Heroes and monsters: extraordinary tales of learning and teaching in the Arts and Humanities

The Lowry, Salford Quays

2 – 4 June 2014

MONDAY 2 JUNE 2014

Pre-conference programme

12:00 - 13:00	Lunch and pre-conference workshop registration			
Pre-conference workshops	North	South	Deck 1	Deck 2
13:00 – 16:30	Towards an arts and humanities' scholarship of teaching and learning.	Ghosting practices: the marginalisation(s) of women and their labour in academia (or provocations caused by problems with (your) reception).	Pedagogic use of zombies in the humanities and science; an interactive workshop	Pathways to more liberated learning: an interactive workshop

Conference programme

16:00 – 17:00	Conference registration and refreshments
17:00 – 17:30	Welcome: John Craig, Head of Arts and Humanities, Higher Education Academy
17:30 – 18:30	Keynote: Marian McCarthy, Co- Director of Ionad Bairre, The Teaching and Learning Centre, University College Cork, Compass Room
18:30 – 20:00	Drinks reception, Lowry Gallery

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TUESDAY 3 JUNE 2014

09:30 – 09:45	Welcome, Quays Theatre								
09:45 – 11:00	Keynote: Jesse Stommel, University of Wisconsin-Madison, Quays Theatre								
11:00 – 11:30	Refreshments								
Parallel session 2	North	South	Compass	Hexagon	Studio 2	Studio 3	Deck 1	Deck 2	Quays Theatre
11:30 – 13:00	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9
13:00 – 14:00	Lunch								
Parallel session 2	North	South	Compass	Hexagon	Studio 2	Studio 3	Deck 1	Deck 2	Meet foyer
14:00 – 15:30	2.1	2.2	2.3	2.4	2.5	2.6	2.7	2.8	2.9
15:30 – 16:00	Refreshments								
16:00 – 17:00	TEDish talks, Quays Theatre								
17:00 – 19:00	Drinks reception, posters and PechaKucha jam, Compass Room								
19:30 – late	Conference dinner, Imperial War Museum North								

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WEDNESDAY 4 JUNE 2014

Parallel session 3	North	South	Compass	Hexagon	Studio 2	Studio 3	Deck 1	Deck 2
09:30 – 11:00	3.1	3.2	3.3	3.4	3.5	3.6	3.7	3.8
11:00 – 11:30	Refreshments							
Parallel session 4		South	Compass	Hexagon	Studio 2	Studio 3	Deck 1	Deck 2
11:30 – 12:30		4.2	4.3	4.4	4.5	4.6	4.7	4.8
12:30 – 13:30	Lunch							
Parallel session 5		South	Compass	Hexagon		Studio 3	Deck 1	Deck 2
13:30 – 14:30		5.2	5.3	5.4		5.6	5.7	5.8
14:40 – 15:30	Closing plenary, Compass room							
15:30	Conference ends.							

Parallel session I



I.1	When monsters talk back: how Disability Studies can enhance (mainstream) teaching and learning strategies. Hannah Thompson, Royal Holloway, University of London.
I.2	Glamour and curse: understanding shapeshifting and creative identity in Art and Design doctoral students, Sian Vaughan and Jacqueline Taylor, Birmingham City University. Re-imagining post-graduate teaching and learning: lessons in shapeshifting, Amanda French and Alex Kendall, Birmingham City University. Dwelling with the undead: the spaces of doctoral imagining, Frances Kelly, University of Auckland, New Zealand.
I.3	MOOC monstrosity and the undead teacher, Sian Bayne and Jeremy Knox, University of Edinburgh. Spooky MOOCs: addressing quality and credit in Massive Open Online Courses. Ben Brabon, Edge Hill University. MOOCs and conceptions of philosophical learning, Mark Addis, Birmingham City University.
I.4	Teaching transmedia storytelling through creepypasta. Ewan Kirkland, University of Brighton. Masters of the Universe? The investment banker as C21 monster. Katy Shaw, University of Brighton. 'I charge thee, speak!' Practical ways to bring the voice back into study of pre-1900 poetry. Richard Storer, Leeds Trinity University
I.5	Hunting seamonsters - how to bust the ghosts of hidden academic practice. Alke Groppel-Wegener and Katy Vigurs, Staffordshire University
I.6	My_digital_life_Manchester. Michael Gorman and Chris Meadows, Manchester Metropolitan University, School of Arts.
I.7	The art of doing is power in assessment. Ben Burrows and Russ Hepworth-Sawyer, York St John University. Creating community. Aileen Ackland and Katherine Morley, University of Aberdeen.
I.8	The three quarters flip with twist. Errietta Bissa, University of Wales, Trinity St David.
I.9	Beowulf in Istanbul. Fiona Tomkinson, Yeditepe University.

Parallel session 2

2.1	Wrecking the Humanities? Equality and diversity in learning and teaching in higher education. Pauline Hanesworth, Higher Education Academy.
2.2	“You taught me language; and my profit on't/ Is, I know how to curse.” Jennifer Walden, University of Portsmouth.
2.3	Scary monsters. Richard Parfitt, Bath Spa University. A Collabhub project: Wild West – Punk in Huddersfield. Martyn Richardson and Jon Crook, University of Huddersfield. Unpopular culture: stereotyping of Humanities scholars and what we can do about it. Zoe Bulaitis, University of Exeter.
2.4	The Pied Piper of the Art School. Chris Owen, Anglia Ruskin University. Hybrid energies and mutant forms: the confessions of a pedagogical misfit. Ivan Phillips, University of Hertfordshire. A maverick in the mind: exploring the haunting spectre of tensions in ‘maverick’ educators’ fostering unconventional student-learner relationships and empowerment against existing tensions within educational frameworks. Curtis Tappenden and Gabi Mind, University for the Creative Arts.
2.5	Ghosts and spectres in Dance higher education. Lise Uytterhoeven, London Studio Centre and Julia Gleich, London Studio Centre and Trinity Laban Conservatoire of Music and Dance.
2.6	You cannot be half open: wrestling your inner MOOC. Mariana Funes, Cognitive Coaching.
2.7	A trusty tale of technology adoption . . . because change isn’t always bad. Amy Sampson, Falmouth University. Zombie alert! Re-engaging students in collaborative activities by embedding learning technologies in the curriculum. Louise O’Boyle, University of Ulster. Beauty and the Beast: starring Social Media and The VLE. Or, how do we balance aesthetics, functionality and student engagement in blended learning in art and design? Vic Boyd, The Glasgow School of Art.
2.8	Demystifying the Pecha Kucha: pronunciation, preparation, and presentation. Gillian Mabbitt, Newcastle University.
2.9	Talk, chalk and walk. Carolyn Bew, Higher Education Academy.

Parallel session 3

3.1	Chainsaws, blogging and the art of screaming. Sharon D Lloyd and Carina Buckley, Southampton Solent University. Assessing oral presentations at a distance. Stefanie Sinclair, The Open University. Slaying the giant Plagiarism. Lynda Prescott, The Open University.
3.2	JUMP IN(tegrated) Dance: how outreaching (in-reverse) has created a model of educational practice, known as an in-reaching community. Darren Carr, Liverpool John Moores University. Tracing embodied ghosts - emotional culture, values and norms of the dance student community. Heike Salzer, Teesside University. Introducing choice in the Higher Education dance technique class. Rachel Rimmer, Manchester Metropolitan University in Cheshire.
3.3	Shapeshifters and monster mash-ups. Lorna Jowett and Michael Starr, University of Northampton. Is a long time getting shorter? Jill Rodgers, Norwich University of the Arts. Stop these aliens! Victoria Neumark Jones, London Metropolitan University.
3.4	The shape-shifting teddy bear: creating a historic persona and teaching by doing. Gabriele Neher, University of Nottingham.
3.5	Ted Hughes: cave birds, moon creatures and shamanistic journeys. Mick Gowar, Anglia Ruskin University.
3.6	Sing me Winged Muse: teaching Latin and the 'monstrous' wonders of the Aeneid. Antony Makrinos and Emily Lord-Kambitsch, University College London. Space Pirates of the Ocean City. Helen Bowstead and Christie Pritchard, Plymouth University. 'Ghosts, wandering here and there': walking in Shakespeare's footsteps. Lynsey McCulloch, Coventry University.
3.7	Confessions of a justified academic. Karla Benske, Glasgow Caledonian University and Catriona Cunningham, Higher Education Academy.
3.8	Popped-up Giants! Pinar Yalcin, Istanbul Technical University.

Parallel session 4



4.2	The heroic and monstrous potentials of diagrammatics. Andrew Conio, University of Wolverhampton and Dean Kenning, Kingston University.
4.3	Community-building at the University of Edinburgh, or, how we created a monstrous event. Muireann Crowley, Kate Dunn and LIC Blethers, University of Edinburgh. Wibbly wobbly timey wimey . . . stuff. Zoe Allman, University of Leicester. Mutant beings: two halves of a whole. Pauline Brooks, Liverpool John Moores University.
4.4	How the bear, the badger and the wolf slew three demons in a single swipe. Veronica Brock and Per-Ola Ulvenblad, Halmstad University. Slaying EAP demons. Malgorzata Drewniok, Southampton University.
4.5	The lecture spectre. Susan Ryland, Imperial College, London. Interpreting art practitioner's unconscious communications through symbolic modelling and metaphoric transformation. Blane Savage and Alison Bell, University of the West of Scotland.
4.6	Open Graves, Open Minds: research into teaching and the place of the vampire in the Academy. Sam George, University of Hertfordshire. Mapping Dracula's London: exhuming the coffin via e-learning. A case study. Linda Friday, Edge Hill University.
4.7	Slaying (or, at the very least, cosying up to) the monster of employability: A case study of a third year module using Propp's morphology as a structuring guide. Ken Fox, Canterbury Christ Church University. SMART stories: negotiating narratives and cultivating creativity in career development learning. Gillian Mabbitt, Newcastle University.
4.8	Blind sea captains and sunken treasure: exploring the NSS through the eyes of Captain Cat. Annamarie McKie and Nicholas Houghton, University for the Creative Arts. Autonomous learning in the studio: balancing great expectations in hard times. Richard Sober, Teesside University.

Parallel session 5



5.2	<p>Uncanny encounters in experiential learning: designing residential study trips for students. Anne-Marie Evans and Kaley Kramer, York St John University.</p> <p>The Grand Tour in the twenty first century: heroic encounters in the uncanny. James Cramphorn and Claire Roper, York St John University.</p>
5.3	<p>Art and Design students: becoming each other's heroes. Rachel Dickson, Belfast School of Art.</p> <p>Pecha WHAT?!: Negotiating narratives and cultivating creativity in Career Development learning. Gillian Mabbitt, Newcastle University.</p> <p>The Others. Chris Mitchell, Royal College of Art.</p>
5.4	<p>What would Buffy do? Principles and practice in pedagogy through the spectrum of the Whedon universe. Paula James and Amanda Potter, Open University.</p>
5.6	<p>How I survived the zombie apocalypse or summer 2013. Teresa Gray, Plymouth College of Art.</p> <p>PROJECT2of3 - Alternate Reality Games and assessment on campus. Alan Hook, University of Ulster.</p>
5.7	<p>Vampire slayers: the real experience of tutors in Art and Design. Tony Reeves, University for the Creative Arts.</p> <p>The monstrous model: shape-shifting in the life-drawing space. Nina Kane, Cast-Off Drama / University of Huddersfield.</p>
5.8	<p>Shapeshifting: an exploration of the morphing tutor – student relationship within the concept of Student Centred Learning. Fran Leaver, Liverpool John Moores University.</p> <p>Meta-morphs: being a mediator of the 'thin' place and 'thin' experience in the HE classroom. Ciara Healy, The School of Creative Arts and Elizabeth Palmer, University of Northampton.</p>